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The BOTTLE SHIPWRIGHT is the Journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For a membership application, please write to the Membership Chairman - Robin Lee Harris-Freedman, 2425 North Fifth Street, Harrisburg, PA 17110, USA. Annual dues are \$12.00 for both North American and overseas members.

ARTICLES AND PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the editor at 33 Mystic Avenue, Tewksbury, MA 01766, USA. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission is the second month of each quarter.

Jack Hinkley, President
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THE BOTTLE SHEPHERD
VOLUME 4, NUMBER 2

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NOTICES

Becals and patches for the Ships-in-Bottles Association of America are available from Jim Davison, 1824 Wadsworth Avenue, Royal Oak, Michigan, 48064. Please send check or money order.

The 4" embroidered patches are \$1.00 each and the 3" design with navy pool backing are \$1.25 each, or 2 for \$2.00.



Catalogs from both International Exhibitions, held in Japan, 1983 and 1985, are both still available. There are beautiful records of these events, and well substantiated income valuable collection items due to the great appreciation of the pen-inked illustrations. The work is, over \$14.00 per catalog, and should be sent to:

Sh. M. S. Co., Inc.

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EXPERIENCE AND DEPOSIT

Ultra Palmer's beautiful Spanish station, made entirely of stone wood, for them. Volume, and not in a 70 liter bottle.

FROM THE PRESIDENT

The first item is to congratulate Alex for his first issue of THE BOTTLE SHIPWRIGHT. It takes some mighty effort to pull a publication together, particularly when it is not a full time job. Congratulations on your new baby, Alex, we all hope it will grow to be big and strong. This brings me to the second item, which has to do with contributions from the members. This issue contains many articles, plans and items submitted by members and this is what keeps the Shipwright and our Association alive. The contents of THE BOTTLE SHIPWRIGHT cannot come exclusively from one or two members but must come from all of the members and this issue is a good example of what can be contributed that adds to the interest of the Journal. Keep up the good work!

If you see an S.O.S. in here from some member who needs help with a problem and you can help him, take the time to sit down and drop him a note. A long lasting friendship may result with someone with a common interest. I know from experience.

From time to time THE BOTTLE SHIPWRIGHT publishes dates when various shows and/or competitions are being held in which SIBs are in competition or are on display. In many of these, we have members participating. Make an effort to stop in and lend encouragement to these members and enjoy the event. The Long Island Chapter is very active in show participation.

The Japanese Association is embroiled in a battle with the Crafts Committee of an Arts and Crafts Show in the City of Urawa, Japan, who turned down a Japanese Association member's entry of a SIB in a recent competition. Quoted in the catalog of this competition, "There was an application of a ship in a bottle, but it isn't a work of art which pursues the beautiful, but a mere model of a ship using a magic technique. It is not worth judging." Much hue and cry has been raised by members who are Lions and/or Rotarians, members of the Japanese Association and the situation has been aired in the national press. President of the Japanese Association, Junzo Akada, says that the members are now enjoying the situation and are setting about to make the City of Urawa the only city in the world that does not recognize a ship in a bottle as a craft or a work of art. Wishing them all the success in the world in their magnificent effort, the American Association stands behind them 100%. GO GET 'EM, JUNZO!!

Welcome aboard all you new members. We are delighted to have you with us and hope you will soon begin to contribute to our Association in any way possible.

I suppose the shipyards will become a little quieter as the lawn mowers and golf clubs begin to appear. Each of you have a great summer and when you have the opportunity, as our great builder and Squire of Winooksi, Vermont is often quoted as saying ... "KIT THE BOTTLE!"

Jack

EDITOR'S NOTES

It seems ironic to start off the second issue of the year with apologies for this first, but a few are called for:

To Howard Allred, for misspelling his name.

To Ralph Preston, for the photograph of his crew of the Pequod getting misplaced.

To Hugh Gorman, for not realizing his poem was in fact much longer. It is published complete in this issue.

To all of you who sent in photographs, and all of you who (like me) particularly look for them, for the disappointing quality of the results. This is something I particularly hope to improve in the future. I like to see a good model clearly, as I'm sure the rest of you do. If any of you has any technical expertise to offer, please let me know. The only other alternative is to stop including photographs which will not reproduce well, something I hope to avoid. Examples of many of finer models would never get printed.

My thanks to all of you who responded to this past issue. One of the more popular subjects was Frank Skura's article on washing bottles. Apparently there are plenty of "individual" methods for getting the old bottle clean and clear enough for our use.

Another popular idea was Russell Avilla's suggestion for a compilation of plans. No one has stepped forward to help organize a special issue of them, but the prospects of having good plans appear in here regularly are quite good.

There were also request for more poetry. My knowledge of poems appropriate to our interests is exhausted with this issue. Do any of you know of others?

One of the least popular ideas, apparently, was the request for cover designs. My thanks to Paul Stanton, who submitted the only response so far. If you'd like to see the cover improved (I seriously doubt you are all crazy about what we're using) and have a design idea, let's hear from you.

Steve has suggested (he's very good at thinking up things for me to do) we assemble a general profile of our membership. So I have pulled together a questionnaire which hopefully covers enough to do this. Since we are so spread out and have little direct contact, this can be a good way of getting to know ourselves better as a group.

I've also enclosed an updated new membership application. Please pass it along to anyone who might be interested. Our continued growth is one way of insuring the health of our association, and of enjoying more flexibility in the future.

So until the next time (and Steve's next great idea), I hope you enjoy this issue, and good bottling to you.

Chet

NOTES ON RESTORING OLDER MODEL

Some issues back Bill Krell entered an article on restoring an older model requesting any information on the subject. Here are two previously unpublished replies:

60 years ago my elder sister returned from her honeymoon in Nova Scotia with a ship in a bottle. Like Bill Krell's, this model also had two vaneels in it, the second being a small aloop in the neck. The bottle looks very foreign and old. Near the shoulder is a coat of arms. On the side occupied by the sea is marked "Bommerlunder Fabrik - M.B. Miller - Flensburg". The sea is green (very hard) and rippled to the neck. It looks very authentic.

The ship is a four masted bark, hull approximately $5\frac{1}{2}$ ". The 4 masts are not doubled and come within $1\frac{1}{4}$ " of the top of the bottle. Length to width ratio is about 10:1.

On the poop deck are a well done hatch, wheel house and hatchway. Between the jigger and mizzen there is a deck house with a black roof with two life boats mounted on it, right side up. Between the main and fore there is a small galley, with two chimneys, one of them quite unusual (possibly for a donkey engine?). A capstan is installed just forward of the foremast. The bowsprit is highly angled and has no dolphin striker.

The yards are over wide, almost touching the bottle sides, which is not all that bad, since they give ample room to display the asymmetry of the standing and running rigging, backstays, etc. Unusual are the blue beads used in the rigging, which harmonize well with the light beige threads.

The little aloop has two jibs, a mainsail and gaff topsail. The hull is black with a white sheer line and the mast, which is stepped well forward, has remarkable rake.

One of the jibs had fallen, so I undertook to repair it, and also wished to get at the ship. The foremast yards had all gone awry. I was lucky to get the aloop out intact, but the yards and threads of the bark were too old and delicate to attempt to adjust, so I left them alone. The aloop itself is a beautiful specimen. The sea material is too hard to hold it and I will not use plasticine in this bottle.

Sometimes I wonder where my ship originated - probably not Nova Scotia. I believe it is much older than 1925, but probably will never know.

From C.J. ("Chuck") Hall, 4149 Oxford Drive, Tucson, Ariz. 85711

Bill's article brought to mind the only occasion when I was asked to look over a very old, treasured model sent by a gentleman from Alaska, requesting the necessary repairs. In this case, the major work involved squaring up most of the spars, which had 'cockbilled' from not being attached to the masts in the first place. They had been glued after getting the rest of the vessel into the bottle (what a method!). The old style 'rabbit glue' appeared to have been used, which had dried, letting the pieces work loose. It was a quite well made, attractive four-masted bark, without sails, and, unlike Bill's problem, had no model in the neck. But there was also linseed oil vapour residue on the glass from the putty see, though not enough to detract from the appearance.

My repair job was fairly straightforward. The yards were squared up, secured with a modern glue that dried invisibly, one or two other minor items were seen to and she was off back on the round trip. The grateful owner, sailing back the first, volunteered some information about the model (most likely I asked for it - my mind is going back more than 20 years). He said it was made by an Eskimo he had been fond of who had taken his own life in a bizarre manner. He paddled a canoe out to the middle of a lake and set fire to it and himself with a liquid fuel. A S.I.B. story, albeit a very sad one.

Bill's quendry rather intrigued me, especially the idea of returning four upside down cabins to the deck. Not so difficult to return one, but four! This recalls the glass encased ball bearings game readers may remember from childhood: one manoeuvred these into holes, often with great difficulty. I reckon the above would be a novel variation!

Bill's final decision was influenced by the steamer in the neck. From this and his description of the model, it would be of some age. Even so, removal should not be that difficult. I have to guess, not having seen it, but recently I prised out a model and see from a "Teacher" bottle in about 30 seconds flat. It was from a model made for my wife before we were wed. Admittedly, at 22 years, this may be more recent, but I suspect Bill's steamer and see would respond likewise. The rigging, I imagine, is in better shape now than at any time. If linseed oil vapour is coating the bottle interior, then it will most certainly have absorbed into the thread, thereby imparting a preserving influence.

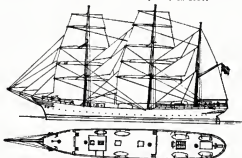
Obviously a job like this requires care and experience. But, with that neck model removed, wouldn't it be easier to glue the cabins back on the deck and either remove or re-mount the head truck by turning the bottle upside down, depending on how much space is available between mast-head and bottle.

Bill, you ask if your advice was good; perhaps you haven't reached a FINAL decision yet?

From Leon Labistour, Robin's Hood Bay, England

PLANS FOR THE SARK STATESRAAD LEHNKUHL
by Vidar Lund
Oslo, Norway

Built in 1914 as a training ship for the German Merchant Marine and named GROSSHERZOG FRIEDRICH AUGUST, this bark did not enter service because of WW I. She was taken over by the British as part of war reparations and lay idle at Newcastle until 1923 when she was bought by the Bergen Sail Training Association of Bergen, Norway. She was renamed after Cabinet Minister Lehnkuhl, the President of Bergen Shipowner's Association and an advocate of sail training. She served as a training ship until WW II when she was seized by the Germans to serve as a depot ship. After the war she was in great need of repairs but was returned to duty as a training ship in 1946. In 1967 she was taken over by the Bergen shipowner, Nilsar Bakken because of increasing financial problems. In 1979 a non-profit organization, Stiftelsen Seilskibet STATESRAAD LEHNKUHL, became the new owners, and together with STATESRAAD LEHNKUHL Vanner (Friends of the STATESRAAD LEHNKUHL) they are making great efforts to get her back sailing by the end of 1985. If successful, her first visit will be to Hamburg, Germany, where she last visited, under power, in 1984.



STATESRAAD LEHNKUHL

Length 275 ft., tonnage 1701 tone

Hulls and companions: White. Antifouling: Blue

Houses: White with Green roofs.

Stylights, engine room casing: White Charthouse, rudder trunk: Teak

Bowspit, lowermasts, boom, gaff and yards: White

Topmasts, topgallant masts: Very light Brown

NOTE: Vidar Lund is the past president of the Norwegian Ship Bottlers Association. He very generously responded to Don Hubbard's appeal for plans with this series of four vessels. This is the third in the series.



STATSRAAD LEHNKULL



From Max Naeven, Eindhoven, Holland

OUTRIGGER CANOE OF THE FOUR ANDAMAN ISLANDS

BY
CHRIS NAIR
JABAPUR, INDIA

Most ship-in-bottle artists go to great lengths to model various schooners, clippers, galleons and other ships, but some native craft escape our attention. There are hundreds of different types of many are missed.

I once had the opportunity to visit the Andaman and Nicobar Islands and observed, with a ship-bottler's eye, the native canoes. The Andaman/Nicobar group of islands consist of a cluster of more than 100 islands in the Bay of Bengal and belong to India. The chain is rather adjacent to Indonesia, which is only a few hundred miles to the south. Most of the islands are wild and uncharted and populated by a fierce type of Pigmy native, but the civilized parts consist of Car Nicobar, Little Andaman and a few other places which are fast developing. Historically, Andaman was a prison fortress of the British during the Raj and all political prisoners, free thinkers and freedom fighters were incarcerated there. The jail today is a National monument and a tourists attraction.

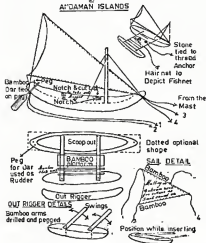
The canoes and their craftsmen are fast disappearing and in ten years there will be none, as the mechanised boats are taking over. There are many types of canoe, but the typical one I have modeled has its roots in the more civilized parts of Indonesia. They are all outriggers and no plene exist. The shape and size is determined by the master craftsman and the size of the log (tree). The canoes are seldom over twenty or thirty feet in length.

The hull is one single tree hewn and burnt out. The bow and stern can be sharp or square, according to the whim of the craftsman's adze. A single mast consisting of a stout branch is held aloft by just one or two single stays of sennet rope and the stay is usually made of netting, but this is now giving way to modern material. The outrigger is on two stout stakes and is a lighter log almost 2/3 the length of the hull. It is usually between 2 and 2 1/2 feet wide and equally as deep. The canoe itself is seldom more than 4 to 5 feet in breadth. A platform is usually built on the outrigger stakes of bamboo slats. On this, the primitive stone anchor, rope and nets are stored. The canoe has a hand hewn oar which is used as a rudder and also to maneuver the craft when the sail is down.

The sail is lashed between two bamboo poles and the front end is tied to the bow. The rear portion of the sail, which has two ropes, is in the hands of the helmsman who can adjust the slack according to the wind. The only other implements are a mud pot of water, perhaps a few tender coconuts for their sweet liquid, a gaff for hooking big fish, a machete and a few pronged spears. Usually 3 or 4 men form the crew. Surprisingly, these craft go out about 10 to 25 kms and can make up to 8 or 10 knots.

The accompanying sketch is self explanatory. The two arms of the

OUTRIGGER CANOE OF A'DAMAN ISLANDS



outrigger are bamboo drilled and pegged as they swing freely. Swing it forward to insert into the bottle and then bring it back 90 degrees and fix it in the tow notches in the side of the main canoe and glue it. For the fish net I used ordinary ladies hair net bundled up and a stone wound with thread depicts the anchor. The original craft is of seasoned wood, but since the grease from plastic and putty will seep into the hull and outrigger, I have applied a coat plain varnish as a preservative. The oar is made of pieces of bamboo and for the sail I have used ordinary burlap, a coarse cotton cloth sized with glue and used to stiffen collars.

The finished model is quite impressive and adds to your collection because it is some-

thing unusual. I have made a number of them and the total working time to make one does not exceed 10 to 12 hours.



Best of luck for a delightfully novel craft for your mantelpieces.

Jack Hinkley's River Packet LIBERTY
by Jack Hinkley

The River Packet L'N' IV was one of five riverboats to carry this name. This vessel was known as the "big" LIBERTY due to her size - 161 feet in length and 42 feet in beam. The sternwheel design is typical of this classic example of American riverboats.

The model is built at a scale of 1 mm = 1', with an overall length of 5 1/2". For historical interest, she was made from an old piece of pine from the wreck of the river steamer TELL CITY. The paddle wheel, which is less than an inch deep and across, is made of over 100 parts. The pilot house is 12 mm square and contains the wheel. Boilers are installed on the main deck but are difficult to see below the boiler deck (the deck above the boilers). This deck is surrounded by a railing with 200 pelings, each only 3 mm long, and is connected to the hurricane (top) deck by ladders to port and starboard. The completed job now resides in a 1000 watt mercury vapor lightbulb, after 169 hours.

Much of the detail was gleaned from Alan Bates' book Steamboat Cyclopendium, and the resulting work was sufficiently accurate to be immediately recognized as LIBERTY by Captain Frederick Way, Jr., one on the last surviving river pilots. Captain Way had actually been aboard LIBERTY several times.

LIBERTY completed . . .



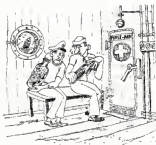
. . . and in her final home.





6

George Pinter, Halifax, Massachusetts



Max Haeyen, Eindhoven, Holland

8 TWO SUGGESTIONS FOR DETAILED DECKING
Tom Blanton, Port Dufferin, N. S.

On my very first ship I used the "Don Hubbard" method which, as we all know, consists of carving out the bulwarks and painting the deck a neutral brown. Well, that didn't look quite right since a real deck is made up of individual planks of wood and so, on my next model, I covered the deck with a razor blade and streaked it with a dry paintbrush dipped in various shades of brown.

My fourth model was something special. It was the CHARLES MORGAN, built while my wife was pregnant with our first child. I was thinking about real ships and how their decks are made up of planks separated by black bar caulking. With this in mind, I cut thin strips of 1/4" hardwood veneer and glued individual tissue paper to each strip. I then alternated these strips and caulked up with the narrow planking effect. This finished piece of wood was then cut to fit the shape of the deck outline (see below). This effect, in the model I own (now 1 ft., or 1:100) gave deck planking of 16" Mall, cream, but isn't new if we can do better.

I then turned to model airplane plywood, which is 3/32" thick and laminated in five layers. Each layer is therefore 1/5 of 3/32", or 3/160", slightly less than 1/50 of an inch. In my scale, that makes planks of about five inches wide, which is pretty close to what the ship builders had to work with. This plywood is cut into thin strips and glued together to the required width. Now comes the forming of the deck. Trace the outline of the selected ship onto the plywood decking, keeping the run of the planks parallel with the centerline. Cut along the deck outline and glue it to the hull stock, leaving 1/8" minuscule at the bow, or greatest width.

Once the glue is dry you are ready to form the bulwarks. With a piece of string, measure the circumference of the deck. Cut a 1/2" strip of holly veneer (approx 1/40" thick) to this length plus one inch. Soak this strip in boiling water for half an hour. A roasting pan is good for this. Very quickly, and very carefully, bend the holly around the decking cutout and pin it in place. Leave this to rest overnight. In the morning, remove the pins, run a bead of glue around the deck and re-pin the holly back in place. You can now cut the bow to an exact fit and clamp it with an alligator clip. I use holly for bulwarks because the vast majority of them were painted white and holly is naturally cream white. It is also practically without grain, which some very little sailing. I got it from Gammatone's in New York.

If your hull has more than one level, and most of them do, simply glue layers of decking material to the right shade onto each other and proceed as before. Some of the cabin roofs were also planked, and these can be formed in the same manner. You can now continue with your ship. Blanches can be formed of artist's paper. It is the same color as holly and cuts crisp and clean. It is a lot tedious to apply 250 Blanches, but it is the little details like these that bring life to your ship.

FROM THE MEMBERS

Randy Martindale, recently relocated to Aurora, Colorado (see address changes) writes that he is showing about two dozen ships-in-bottles at the local library. Three of these are by his daughter. Currently he is working on a project depicting the story of Little Toot, The Tug Boat (an all time children's classic) in a series of six bottles.

Don Hubbard, our former editor, writes in to say business is good in his shop, he has just hired another man to help out.

He also adds a few tips for those of you who own a Dremel table saw: the 4" Fine Tooth Blade (with 100 teeth), Cotslog #5004, cuts so smoothly there is no need for sanding. Also, if you have trouble finding replacements for the drive belts, Hoover has a vacuum cleaner belt (#49) which will do just fine and costs \$1.00 for two of them (this last bit he forwarded from a note from Frank Skura).

Don also recommends The Armchair Sailor Bookstore for those of you searching for older out-of-print selections. They were able to find Paul Stenton a copy of Don's Ships in Bottles. The book search service offered there is second to none for all titles for maritime interest. Address: The Armchair Sailor, Lee's Wharf, Newport, R.I., 02840.

In response to Frank Skura's article on washing bottles, Paul Fisher, of Keene, N.H., sent a tip he learned from a friend in the antique business on getting out the milky film, or "eye spots", common in older bottles. After washing in the conventional manner, fill the bottle with warm water, and a few (2 - 6, depending on the size) denture cleaning tablets and leave to soak overnight.

He also sends further suggestions on photography: A polarizing lens filter will greatly reduce and sometimes eliminate glare spots. There are also sets of lenses/filters, known as close up diopters, that convert an ordinary 50 mm lens into a close up lens. Though not as effective as a regular macro lens, these are substantially less expensive.

Kai-Cho Jack Hinkley is as active as ever, taking his SIB program to the Historical Society of a neighboring community where long ago over a 100 peddle wheel river steamers had been built (see article on River Steamer LIBERTY in this issue). He also took his program to a Cub Scout recognition dinner the following week, and reports both events turned out well. He currently has a three masted square rigger on the stocks.

Over Leaf

A local news article on Parker "Spud" Loney, of Fort Dover, Canada, with a clear view of the Association patch in the photograph. He is currently working on two models of Admiral Perry's flagship NIAGARA from the War of 1812-14. The subject is of some local interest as Fort Dover, then known as "Dover Mills", was burned during this war. He is building the second version as a special display model, with about sixty threads showing, so the viewer, and perhaps potential customer, can better understand the real work and difficulty going into the final project.

about sixty threads showing, so the viewer, and perhaps the potential customer, can better understand the real work and difficulty going into the final product.

Port Dover News Leaf Wednesday, January 22, 1954

Students learn ships-in-a-bottle hobby from expert

Porter M. Lerry, always known as "Spud" when he operated the popular "Hobby Shop" on Main St. Port Dover, for more years, built his first ship-in-a-bottle in 1942. Now he instructs Spud generally has offered his expert advice on miniature model activity at Doverwood Public School.

His summer students, all with high academic standing, have participated in learning sessions with Spud over the past six weeks. They are learning a secret that has passed on people for many years—the ship-in-a-bottle hobby. The hobby is something that even ex-

perienced modelers find a challenge; it is not a one night project and all parts are made by the builder and simply assembled with glue. Spud recommends that supervision and lots of patience be a very good result.

Inspected by Doverwood Principals George Pepper, the project is rather very little cost. Square bottles were provided from the bar at the Community Centre and other slight expenses were defrayed by the school. Mr. Lerry volunteered his time and knowledge.

Spud has designed a kit which he sells for \$10.00 at about half the

popular Port Dover Summer Festival, and thus provided the students with the basic plan for their "Bluebird" schooner. They painstakingly cut out the hull from balsa wood, which was sealed and painted. They carefully cut out and glued the piece into and built the masts. With "Necessity being the Mother of Invention," Spud has accomplished an assortment of make-shift tools to complete each task. Blue plasticine is ground and heated into the bottom of the bottle to resemble water, and white gum is applied to represent whitecaps.

The two pre-assembled ship, an extremely designed to fold flat enough to slide through the narrow opening of the bottle neck, is then secured to its rocky pedestal, and the sides opened and glued with the pulling of a central thread. The student group included Colin Porter, Russell Doucet, Steve Barker, Alan Fieve, Mary Serchen, and Heather MacNeil. Spud was pleased to reveal that five special ship-in-a-bottle guests were completed for Christmas giving. A project of love, a gift of sharing.

The Port Dover Post Office received a shipment on Friday, the return of a model submitted by ship builder, Porter M. Lerry to the Japanese Exposition at Osaka, last December. As a member of the S.I.B.A. (Ship-In-A-Bottle Association), Spud's entry was accepted as one of the over 400 ships displayed in the Exposition catalogue. Knowing that most entries would be accepted, Spud is presently submitting a model of the Port Dover symbol, the fish, tag "Tramac." The Japanese government would accept the model for \$20.00.



The Long Island Chapter has also been active. Frank Skura's latest newsletter reports George Dansky, Curt Freed, Bill Stamps, Lou Pandolfi, Garry Gorycki, Hal Segel, and Mike Choina continued the discussion of the standards for the Jack Needham Trophy at first meetings of the year (the finalized version Frank sent in should appear later in the next issue). They are planning their exhibit for this year and plan to follow these standards.

HELP WANTED

Paul Stanton writes in requesting any information on the following:

- How to build a full hull model (or three) in an upside-down bottle, like the one in the Japanese Exposition.
 - How to grid work is built inside the bottle, such as seen on the 1984 ACL Calendar.
 - A source for high quality, distortion free, hand blown bottles.
 - How commercial builders advertise, find their clients and set their prices.
- Direct replies to Paul at RR #1, Port Buffarin, Nova Scotia, Canada, B0J 2N0.

Your editor would be grateful for any source of information on the deck arrangement of the clipper ship RBD JACQUEZ, designed by Samuel Peck and built in Maine in 1853. Excellent lines and spar plans are available, but without this information a good model cannot be made.

WELCOME NEW MEMBERS

Stanley N. Baker, 125 Shore St., Apt. f, Falmouth, MA 33137
James M. Chamber, Jr., P.O. Box 9, Rt. #44, Pauline, SC 29147
William S. Christian, 3412 Huckabee Circle, Raleigh, NC 27612
Herry Davis, 35 Bloomburt CT, Bloomburn Drive, Newton Mearns, Glasgow, Scotland
David D. Smith, 6632 Dorset Dr., Alexandria, VA 22310
Justin Spradlen, 4252 Veronica Ave., Castro Valley, CA 94546
Alex Scott (William), P.O. Box 411, Saline City, Saline, Central America

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William Carlyle, 14 Willis Rd., Papakura, Auckland, New Zealand
Alfred Dickson, 45 Cottingham Dr., Cranbury, NJ 08512
Paul Fisher, 131 Carroll St., Keene, NH 03431
J. Wayne Holzbech, 13219 Greenwood, CT, Middletown, VA 23113-4463
Randy Martindale, 17963 B. Utah Place, Aurora, CO (Zip?)
Richard Thomas, 5537 Auburn Rd., Apt. B, Jacksonville, FL 32207
J. Payton Richardson, 10927 Lawyer's Road, Reston, VA 22091

I must go down to the sea again
 Away from the pollution and din
 And all I ask is a small ship
 With a bottle to put in it

So I'm heading nor-east to a
 wind-swept coast
 And a sheltered cove that I miss
 the most
 And every day when the tide's
 at flood
 I'll toast lost shipmates in
 "Melson's blood"

My vessel, fashioned of virgin
 pine
 With top-masts reaching for
 unseen skies
 Encased in a bottle that once
 wine
 Will grace my mantle and be my
 shrine

Screaming gannets and angry seas
 To my ear, will be beautiful
 symphonies
 I'll light my pipe and fill my
 glass
 And drink to the memories

by Hugh Gorman, Deux Montagnes, Canada

We, through our models, honor explorers and adventurers of the
 past. Let us pause for a moment in honor of another group of
 explorers and adventurers from our own time.

IN PASSING OF SHUTTLE FLIGHT #25

The mammoth bird sat on its perch, inert.
 Small wings it had, no feathers, but did fly.
 Unleashed, it climbed in smoke and steam from dirt,
 And sundered day with its' distressful cry.

In precious hope it climbed on spires of flame
 And rose at joy's accelerating pace.
 But faltered, leaving nothing of its' frame
 And never saw the joyous view from space.

Through tragic fire the awful bird did rise
 With rampant spirit brighter than the sun
 And Phoenix seen through mankind's tear-filled eyes
 Has yet, in faith, its stellar course to run.

Those gentle voices far outlive the sound.
 The favor of their Maker they have found.

By Ray Crean,

Member, U.S.S. Constitution Model Shipwright Guild, January, 1986.

TIME AND TIDE

Of ships stock-tossed and seamen lost
 On raging uncharted shoals
 Of Trinity Ledge and Georges Banks
 Where the wide Atlantic rolls

Of balmy nights and gentle winds
 On South Pacific isles
 Of palm tree shades and dusky maids
 With enigmatic smiles

But the years have taken their toll
 and so
 My sight is failing, my steps are slow
 But the ships are calling and I must go
 Where the tides of Fundy ebb and flow

Tonight I'll return to the clean salt
 air
 The roaring breakers and curler's
 screams
 Light Helia will strike and I'll be
 there
 Down to the sea - by ONLY IN DREAMS



Three decorative
models by Roland
Richard, Nashua,
New Hampshire.



Below: A large model of a seven masted
schooner, by Hugh Gorman, Deux Montagnes,
Canada

